

THE MUSICAL TIMES

AND

Singing Class Circular,

(With which is incorporated "THE MUSICAL REVIEW,")

Published on the 1st of every Month.

No. 112.—Vol. 5.

SEPTEMBER 1, 1853.

Price 1*d.*
Stamped, 2*d.*

The MUSICAL TIMES is to be obtained by order of any Music Seller, Bookseller, or News-vendor; or Subscribers can have it sent regularly by Post on the day of publication, by sending their address written in full, and enclosing a post-office order or penny stamps. Annual Subscription, post free, 2*s.* 6*d.*

FOR THE MUSIC CONTAINED IN THE NUMBERS SEE PAGE 218.

The Music pages only are stereotyped, those persons who would possess the Musical Articles, Notices, Advertisements, &c., can only ensure doing so by taking the work monthly as it appears.

ADVERTISEMENTS

(on the Total Repeal of the Duty) will be inserted at the following terms, viz.—SIXPENCE PER LINE (counting the dividing rule as a line); the charges will therefore begin at ONE SHILLING, for which sum any one may insert his or her address, if it exceed not one line. Announcements may be divided by any number of rules, at the option of the advertiser, or advertisements can be displayed in any bolder type at a proportionate charge. Advertisements should reach the office by the 22nd of the month, to insure insertion.

MR. J. BAPTISTE CALKIN (late Precentor and Organist of St. Columba's College, Dublin) has the honor to announce his permanent return to London, with the intention of attending Pianoforte Pupils, and also receiving them at his residence, No. 12, Oakly-square, St. Pancras.

FOR SALE, a good copy of Boyce's Collection of Cathedral Music, in 3 vols, published 1788.—For particulars, apply to Mr. Baxter, 8, St. Anne-street, Chester.

WANTED—A Situation as Organist, by a Gentleman (Pupil of Mr. Janes, of Ely), who has filled a similar situation for two years. Can produce testimonials of ability. Address, J. A. D., Lynn-road, Ely, Cambridgeshire.

To Music Professors and others.

A Music Seller and Professor residing about 60 miles from London, doing a comfortable trade, and having a good connection in Teaching, Tuning &c., which altogether realizes a respectable income, wishes to dispose of the same. For terms apply, A.B., office of this paper.

An Organist of a Cathedral will be glad of a Junior Assistant, desirous of improvement, to whom a moderate salary will be given, proportionate to his services, with every opportunity of practice, both in Cathedral and Parochial duty. It would be desirable he should be able to tune Pianofortes. Apply to A. B., Novello's, 69, Dean-st., Soho.

CHESTER CATHEDRAL.—There is a Vacancy for a Bass Voice. Candidates must be members of the Church of England. Good testimonials, both of ability and character expected. Attendance daily. Salary, £50 a year. Apply to Mr. Bennett, Organist.

C. D. COLLET, Teacher of Singing and Musical Lecturer, 20, Great Coram-street.

Just completed,
SIR JOHN HAWKINS'S General History of the Science and Practice of Music.

Price 3*5s.*, bound in Two Volumes.

" 16*s.*, Supplementary Vol. of Medallion Portraits.

J. Alfred Novello, London & New York.

Blind Asylum, Manchester.—Wanted, a Teacher of Music, thoroughly qualified to teach Vocal and Organ Music. His time of duty at the Asylum to be four hours per day, viz., from nine to one o'clock, A.M., and on Wednesday afternoon during the Public Choral Concert by the blind inmates. On Sundays he is to preside over the same choir, as Organist, in the Chapel of the Institution. Testimonials as to moral character and musical ability to be sent to the Asylum before the end of this month. Salary, £100 per annum.

August 18th, 1853.

WM. HUGHES, Governor.

A VIOLONCELLO, made by the Elder Forster, for Sale, the property of a gentleman who has no further use for it. To be seen at J. A. Novello's, 69, Dean-street, Soho.

A MATI VIOLIN for Sale, the property of a private Gentleman. To be seen at Messrs. Allison and Allison's Pianoforte Manufactory, 75, Dean-street, Soho.

Allison & Allison beg to solicit an inspection of their stock of Pianofortes, manufactured after the most approved designs of modern and antique furniture, in Spanish Mahogany, Rosewood, French Walnut-tree, &c., from Twenty-five Guineas upwards, at their old-established Warerooms, 75, Dean-street, Soho. Chappell, New Bond-street; Cramer & Co., Regent-street.

Organs.—I. Beale, Organ Builder, Bridgewater, respectfully informs the public that, after many years experience in the above business, he has succeeded in attaining a ready and improved method of building Organs, so as to enable him to render them at very moderate prices. All Instruments are warranted of the best material and workmanship, and to keep in tune and condition, equal to any Organs of the best London makers. Choir Organs from £35. The most respectable references can be given.

NOVELLO'S special edition for America and Europe, of Wood's celebrated collection of the SONGS of SCOTLAND. Bound in 3 Volumes, price 7*s.* each, or \$1.75*c.*; may also be had in 34 Numbers, at 6*d.*, or 1*3c.* each.

The Orchestral Union first tour in the North and West of England commences early in October. Conductor, Mr. Mellon; Leader, Mr. Cooper; Vocalist, Mrs. A. Newton, and an Orchestra of twenty-five Performers from the Philharmonic and Royal Italian Opera Bands. Communications to be made to Mr. Alfred Nicholson, Hon. Sec., 66, Upper Norton-street, Portland-road.

Under the Auspices of Her Most Gracious Majesty, and His Royal Highness Prince Albert of Saxe Cobourg. Just Published, by Joseph Alfred Novello, Music Seller by Appointment to Her Majesty, 69, Dean-st., Soho, and 24, Poultry; and in New York, at 389, Broadway.

Sacred Cantata on the Millennial Glory.

The Words by various Authors, selected by WILLIAM JOHN; the Music composed for one, two, three or four voices, with an Accompaniment for the Pianoforte or Organ, by W. C. ELLIS. Embellished with a Characteristic Frontispiece in Colours from the pencil of R. Poate, and executed by Day and Son, Lithographers to Her Majesty, Lincoln's-Inn-Fields.

Joseph Alfred Novello, Metropolitan Agent. Mr. J. Horsey, Jun., Music Seller, Queen-street, Agent for Portsmouth. Mr. William John, Proprietor, 21, Upper King-street, Southsea, near Portsmouth. Price Seven Shillings and Sixpence.

It being the wish of many Subscribers and others that the Sacred Cantata on the Millennial Glory should be embellished with two additional Coloured Engravings, to illustrate the subject more completely; the undermentioned subjects will appear when a sufficient number of Subscribers have been obtained.

2nd.—SCENE IN ARABIA PETREA.

"Let Kedar's wilderness afar
Lift up the lonely voice;
And let the Tenants of the Rock
With accents rude rejoice."

3rd.—INTERIOR OF A COUNTRY BLACKSMITH'S SHOP.

"No strife shall rage nor hostile feuds
Disturb those peaceful years;
To ploughshares men shall beat their swords,
To pruning-hooks their spears."

The Plates will be One Shilling and Sixpence each to Subscribers, and Two Shillings to Non-Subscribers. Subscribers' Names will be received by Mr. Joseph Alfred Novello, 69, Dean-street, Soho; Mr. S. Horsey, Jun., "Portsmouth Guardian" Office; Mr. Poate, Artist, Pembroke-st., Portsmouth; Mr. John, 21, Upper King-street, Southsea.

Joule's Directorium Chori Anglicanum,

Third Edition, price 1s., in cloth 1s. 6d.—"The most complete Choral Service book that has yet appeared." Dedicated by permission to the Lord Bishop of Manchester. For highly favourable reviews see "Christian Remembrancer," "Theologian," "Parish Choir," &c. &c. London: J. A. Novello. A few copies of the quarto edition, price 1s., still on hand.

EDWARD GREAVES obtained Honorable

mention at the Exhibition, 1851, for the PATENT CHROMATIC TUNING FORKS, sounding all the Tones and Semitones of the Octave; a perfect guide for tuning Pianofortes, &c., and for Leaders of Choirs, &c.

THE ÆOLIAN MUTE, (a combination of the "A" Æolian Pitch-Pipe and the Mute) for the Violin, is more easily applied and detached than the old Mute.

BLUED-STEEL SOSTENENTE TUNING FORKS. superior to all others in tone and finish. Sold by all Music-sellers. Manufactured by EDWARD GREAVES, 56, South-street, Sheffield.

ÆOLIAN PITCH-PIPES, all Notes in the Octave—Diatonic and Chromatic Sets—Sets for the Violin, Guitar, and Harp.

The Patent Portable Metronome, (Re-

gistered according to Act of Parliament, 6 & 7 Vict. c. 65.) is a very complete and perfect instrument for measuring time in music. It is the size and form of a small watch, and may be carried in the waistcoat pocket, being similar to a spring measuring tape, on one side of which are marked the numbers of vibrations in one minute, (as in Maelzel's Metronome) and on the other the Italian musical terms in general use. From its moderate price, small dimensions, and practical usefulness, it is adapted for all classes of musicians and singers. Price, with case and suspender, Brass, 5s.; German Silver, 6s.; Pearl, 7s.; Shell, 8s.; Electro-plated, 8s.; Gilt, 10s. each.

Just published, price 2s. 6d.

A GRAND HALLELUJAH FUGUE CHORUS, for four voices, Composed by SAMUEL LEWIS, with an Accompaniment for the Organ or Pianoforte. J. A. Novello, 69, Dean-street, Soho, & 24, Poultry, London.

Price Three Shillings.

Cantica Ecclesiastica (2nd Edition).

A complete collection of Psalm Tunes, Chants, Sanctuses, and Kyries, in Vocal Score, with a Table of Services on a new plan, from which the whole of the Tunes, Chants, &c., for every Service throughout the year, as used in St Nicholas' Church, Newcastle-on-Tyne, may be found.

London: J. A. Novello; Simpkin, Marshall, & Co.

Chants for Four Voices, both Single and Double, by the Church Composers of the 17th, 18th and 19th centuries, with Organ Accompaniment by W. T. Best. Large Quarto, with border, price 8s.

Eighth Chorales, selected and newly

Harmonized for Four Voices, with Organ Accompaniment by W. T. Best. Price 10s. 6d.

Second Edition enlarged.

Arrangements from the Scores of the

Great Masters, for the Organ, by W. T. Best. Price 15s., or in Eight Numbers at 3s. each.

London: J. A. Novello, 69, Dean-street, Soho, & 24, Poultry. And at 389, Broadway, New York.

Music made easy—or Rudiments of

Music by JOHN EASTES, of Trinity College, Cambridge. Price 9d.; post-free, 1s. It is used for the tuition of the Choristers of Trinity and St. John's, Cambridge.

"Mr. Eastes' experience as a Teacher has enabled him to publish this excellent little work, which to all learners will be found valuable."—*Independent Press*.

London: J. A. Novello; and J. Williams, 123, Cheapside; and Author, King's College, Cambridge.

ROBERT COCKS & CO'S MUSICAL PUBLICATIONS.

MARX'S School of Composition. £1 1s.

GOTTFRIED WEBER'S Theory of Music. £1 11s. 6d.

ALBRECHTSBERGER'S Theoretical Works. £2 2s.

CHERUBINI'S Theoretical Works. £1 11s. 6d.

CZERNY'S School of Composition. £4 14s. 6d.

KALKBRENNER'S Harmony for the Pianist. 10s.

MOZART'S Practical Thorough Bass. 5s.

BOYCE'S Cathedral Music (by Warren). £6 6s.

CZERNY'S P.forte School. 4 vols., £6 6s. Supplement, 1s.

HAYDN'S Twelve Grand Symphonies (by Czerny). £3 6s.

HAYDN'S Eighty-three Quartets. £6 6s.

HANDEL'S Messiah (by Bishop), folio. 15s.

HANDEL'S Israel in Egypt (by Bishop). Folio, 15s.

Octavo Edition of "Messiah" (by Bishop). 6s. 6d.

HAYDN'S Creation (by Bishop). Folio, 15s.

Octavo Edition of "Samson" (by Dr. Clarke). 6s. 6d.

HORSLEY'S Vocal Harmony. 6 Vols., £5 8s.

BEETHOVEN'S 17 Quartets. £6 6s.

Also, his 4 Trios and 4 Quintets (all by Rousselot). £3 1s.

BEETHOVEN'S 9 Symphonies (for Piano). £3 3s.

ROBERT COCKS & Co., New Burlington-st., London; and of all Music-sellers.

At the Reduced Prices.

NOVELLO'S CHEAP MUSICAL CLASSICS.

The series will contain a variety of established Classical Works, engraved in the best style, in longway music quarto size, with a separate Accompaniment for the Organ or Pianoforte. The Alto and Tenor Parts are put in the G clef, for the greater facility of the general reader; and each volume will contain one work complete in itself. The time of each movement has been marked by the metronome; and the whole carefully revised by the Editor. No curtailment will be made from the Original Folio Editions.

*The separate Vocal and Orchestral Parts are printed of those Works to which an * is attached. The separate Vocal Parts only are printed of those Works to which a † is attached.*
(For prices, see J. A. Novello's Catalogue No. 3.)

HAYDN'S MASSES, from Vol. 1 to 16, at various prices, viz. :—

Or complete in 3 Vols., half-bound and lettered, £2. 17s. 6d.

*Vol. 1. First Mass in B flat	...	4 6	Vol. 10. Tenth Mass in C minor	...	3 0
* „ 2. Second Mass in C	...	4 6	„ 11. Eleventh Mass in F	...	1 6
* „ 3. Third Mass in D	...	3 6	„ 12. Twelfth Mass in E flat (organ obli- gato)	...	3 6
* „ 4. Fourth Mass in B flat	...	4 0	„ 13. Thirteenth Mass in C	...	3 0
* „ 5. Fifth Mass in C	...	5 0	„ 14. Fourteenth Mass (Kyrie and Gloria only)	...	3 0
* „ 6. Sixth Mass in B flat	...	4 6	„ 15. Fifteenth Mass in C	...	4 0
† „ 7. Seventh Mass in G	...	3 0	* „ 16. Sixteenth Mass in B flat	...	5 0
† „ 8. Eighth Mass in B flat	...	2 0			
† „ 9. Ninth Mass in C	...	4 0			

MOZART'S MASSES, from Vol. 17 to 34, at various prices, viz. :—

Or complete in 3 Vols., half-bound and lettered, £2. 14s. 6d.

*Vol. 17. First Mass in C	..	3 0	Vol. 26. Tenth Mass in B flat	...	2 6
† „ 18. Second Mass in C	..	3 0	„ 27. Eleventh Mass in C	...	2 0
„ 19. Third Mass in F	..	3 0	* „ 28. Twelfth Mass in G	...	6 0
„ 20. Fourth Mass in F	..	2 0	† „ 29. Kyrie and Gloria (13) in E flat	...	3 0
„ 21. Fifth Mass in C	..	2 6	„ 30. Fourteenth Mass in C	...	3 0
„ 22. Sixth Mass in D	..	2 6	* „ 31. Celebrated Requiem Mass	...	4 6
* „ 23. Seventh Mass in B flat	..	3 0	† „ 32. Credo, Sanctus, and Agnus (16) in E flat	...	3 0
„ 24. Eighth Mass in C	..	1 6	„ 33. Seventeenth Mass in C	...	4 6
* „ 25. Ninth Mass in G	..	2 0	* „ 34. Short Requiem Mass	...	3 0

(With English and Latin Words.)

The Vocal Parts of the remainder of Mozart's and Haydn's Masses are in preparation.

*Vol. 35. SPOHR'S ORATORIO, "The Last Judgment"	..	..	..	..	6 0
„ 36. WEBBE'S COLLECTION OF MOTETS AND ANTIPHONS (first published in 1792) for one, two, three, and four voices, or chorus	..	..	..	..	5 6
„ 37. WEBBE'S COLLECTION OF SACRED MUSIC, as used in the Chapel of the King of Sardinia, in London	..	..	..	..	5 6
<i>The two Masses from this collection may be had separate, price 1s. 6d. each.</i>					
* „ 38. MOZART. An English adaptation of Mozart's celebrated Requiem	..	..	..	..	4 6
* „ 39. ROMBERG'S TE DEUM, English words, composed for four voices	..	..	..	..	1 6
* „ 40. MENDELSSOHN'S PSALM (115th), "Not unto us, O Lord"	..	..	..	..	2 0
* „ 41. ROMBERG'S HARMONY OF THE SPHERES, adapted to English words for the use of the Choral Harmonists' Society of London	..	..	..	..	2 0
* „ 42. BEETHOVEN'S MASS IN C. The Accompaniment arranged and much simplified by Mr. VINCENT NOVELLO	...	...	...	...	5 0
* „ 43. HAYDN'S SEASONS. Part 1, Spring	...	...	...	...	4 0
* „ 44. „ „ „ Part 2, Summer	...	...	...	...	3 0
* „ 45. „ „ „ Part 3, Autumn	...	...	...	...	4 0
* „ 46. „ „ „ Part 4, Winter	...	...	...	...	3 0

WEBBE'S SIX EASY MASSES,

For small choirs (originally composed for two voices), with an Alto and Tenor Part (*ad. lib.*) by V. NOVELLO.

Vol. 47. First Mass, in A	..	1 6	Vol. 51. Fifth Mass, in F	..	2 0
„ 48. Second Mass, in B flat	..	2 0	„ 52. Sixth Mass, in F, known as "F in three parts"	..	2 0
„ 49. Third Mass, in C	..	2 0			
„ 50. Fourth Mass, in D	..	1 6			

Vol. 53. GALLIARD'S HYMN OF ADAM AND EVE (from Milton), with a separate Accompaniment by W. CROUCH, Mus. Doc.	2 0
--	----	----	----	----	-----

(To be continued.)

London Sacred Music Warehouse, J. ALFRED NOVELLO, Music Seller by Appointment to Her Majesty, 69, Dean Street, Soho, and 24, Poultry; also in New York, at 389, Broadway.

NOVELLO'S CATALOGUES,

Which may be had gratis on application at 69, Dean Street, Soho, and 24, Poultry; or they can be forwarded to any part of the United Kingdom, on receipt of two Postage Stamps for any one Catalogue, or Six Postage Stamps for the Catalogue complete in One Volume.

No. 1.—ORGAN MUSIC. Containing a very large selection of Publications for that noble instrument, with and without pedal obligato. *Two Postage Stamps.*

No. 2.—SACRED MUSIC (with English Words). Containing Services according to the use of the United Church of England and Ireland; Anthems, Hymns, Sacred Songs, Solo Hymns, Sacred Duets, Trios, &c.; Psalmody, and Collections of Music; also Boyce's Cathedral Music. *Two Postage Stamps.*

No. 3.—MUSIC for the use of Choral Societies, Church Choirs, and Singing Classes, printed in separate Vocal and Orchestral Parts. Containing Oratorios, Odes, Cantatas, Festival Hymns, and Anthems; Operatic Music, Songs, Duets, Trios, Quartets, and Choruses; Overtures, Symphonies, and Marches; Madrigals, and Glee; Music with Latin words; Masses, Motetts, &c., &c. *Two Postage Stamps.*

No. 4.—INSTRUMENTAL MUSIC. Containing Piano-forte Music (Solos and Duets), Flute and Piano-forte Music, Flute Music (Solos and Concerted), Flageolet and Piano-forte Music, Guitar Music, Violin Music, Violoncello Music, Quintetts, Elementary Treatises, and Portraits. *Two Postage Stamps.* (See No. 1 Catalogue for Organ Music.)

No. 5.—VOCAL MUSIC (Secular). Containing Collections of Songs, English Songs, Songs with obligato Accompaniment, Songs with Choruses, Vocal Duets, Collection of Glee, "Musical Times," Glee, Trios, Quartetts, and Madrigals, Italian Songs, Italian Duets, Italian Trios and Quartetts, Italian Cantatas, French Songs, German Songs, Russian Songs, Vocal Exercises, and Songs with Guitar Accompaniment. *Two Postage Stamps.*

No. 6.—SACRED MUSIC (Latin). Containing a Selection of Motetts, Hymns, Solos, Duets, Trios, Quartetts, Masses, and Offertories. *Two Postage Stamps.*

In ordering any Works named in these Catalogues, please to ask for NOVELLO'S EDITIONS, which will ensure the right Music being sent.

Important to the Musical World.—

From the Composer to the Young Pianist, all should use THOMAS CROGER'S TIME PENDULUM,* Price Five Shillings, or with Stand, complete, Ten Shillings. A Scale of Speed is given with each Pendulum, showing the lengths which are equal to all the numbers of the Maelzel Metronome, with the method of using it, and also the many advantages it possesses over that Instrument. This is the only method by which Composers may depend upon having their Music performed always at the same speed, and also the only sure and effective guide for the Student when practising (without the assistance of the Teacher) either Vocal or Instrumental Music. To be had at all Music Shops and most Fancy Repositories, or of the Inventor and Manufacturer, 44, Enfield-road, Kingsland-road, London.

* A Treatise on this article and subject, by T. C., is now in course of publication.

Novello's Octavo Editions of Oratorios, in Vocal Score, with a separate Accompaniment for the Organ or Piano-forte by VINCENT NOVELLO.—These Works will be found appropriate presents; combining elegance with a moderate outlay for a standard work.

Works already completed:—

HANDEL'S

Solomon	...	...	(bound)	7s. 6d.
Israel in Egypt	...	...	(bound)	6s. 6d.
Messiah	...	...	(bound)	6s. 6d.
Samson	...	...	(bound)	7s. 6d.
Judas Maccabæus	...	...	(bound)	6s. 6d.
Jephtha	...	...	(bound)	6s. 6d.
Dettingen Te Deum	...	...	(paper)	2s. 6d.
Coronation Anthem, 'Zadock the Priest'	...	...	(bound)	5s. 6d.
Joshua	...	...	(paper covers)	3s. 6d.
Acis and Galatea	...	...	(bound)	9s. 6d.
Alexander's Feast	...	...	(bound)	2s. 6d.
Ode to St. Cecilia's Day	...	...	(bound)	6s. 6d.
Deborah (now complete)	...	...	(bound)	6s. 6d.

HAYDN'S

Creation	(bound)	5s. 6d.
----------	-----	-----	---------	---------

MENDELSSOHN'S

St. Paul	...	...	(bound)	6s. 6d.
Hymn of Praise—Lobgesang (paper)	...	4s.	(bound)	5s. 6d.
As the Hart pants	...	(do.)	1s. 6d.	

MOZART, HAYDN, & BEETHOVEN.

The Three Favorite Masses, with the Latin words, and an English adaptation by R. G. Loraine, Esq.—viz.,				
Mozart's Twelfth Mass	(paper)	3s. 6d.	(bound)	8s. 6d.
Haydn's Third or Imperial	(paper)	2s. 6d.	(bound)	8s. 6d.
Beethoven's Mass in C	(paper)	2s. 6d.	(bound)	8s. 6d.

Novello's Folio Editions of Oratorios

in Vocal Score, with a Separate Accompaniment for the Organ or Piano-forte by VINCENT NOVELLO. The majority of these Oratorios are embellished with Vignette Titles, after Raffaele, engraved by William Humphrys.

HANDEL, The Messiah	...	...	10s.
" Judas Maccabæus	...	...	15s.
" Israel in Egypt	...	...	15s.
" Samson	...	...	15s.
" Jephtha	...	...	15s.
" Joshua	...	...	15s.
" Solomon	...	...	15s.
" Saul	...	...	5s.
" Dettingen Te Deum	...	...	15s.
" Acis and Galatea	...	...	10s.
" Alexander's Feast	...	...	10s.

(To be continued.)

HAYDN, The Creation	12s.
---------------------	-----	-----	------

The above Oratorios can be had neatly bound in cloth for 2s. 6d. each extra.

MENDELSSOHN, St. Paul	...	(bound in cloth)	21s.
" Hymn of Praise	...	...	14s.
NEUKOMM, David	...	(bound)	24s.
" Mount Sinai	...	(bound)	24s.
PIERSON, H. H., Jerusalem	(bound in cloth)	31s. 6d.	
JACKSON (Masham), The Deliverance of Israel from Babylon	(bound in cloth)	21s.	
" Isaiah	(bound in cloth)	24s.	
BEETHOVEN, Engedi; or, David in the Wilderness	...	9s.	
ELVEY, Dr., Resurrection and Ascension	...	9s.	

Each Song, Duet, Trio, Quartett, or Chorus, may be had singly, from 6d. to 2s. each.—Upwards of 400 are now ready.

THE MUSICAL TIMES, And Singing Class Circular.

With which is incorporated "THE MUSICAL REVIEW."

SEPTEMBER 1st, 1853.

MENDELSSOHN'S "ST. PAUL."

Contributed by G. A. MACFARREN.

(Continued from page 229).

No. 7.—How poetical a thought is it, in this exciting situation, to suspend the progress of the action for the introduction of the Prophet's well-known reproof of the chosen city, Jerusalem, that killeth the Prophets, which, as metaphor strengthens the sense by the illustration of its beauty, quickens the scene with a preternatural life by the ideal character with which it invests it! And, if poetical be the thought to introduce, in this situation, such a metaphorical (I must be allowed to borrow the term)—such a metaphorical illustration of the scene, how tenfold poetical is the musical embodiment in which this thought is presented! It is as though some hovering Angel, watching the error of Heaven's favored Children, drew a long, deep sigh, in sorrow, not in anger, striving, but powerless, by such loving admonition, to warn them from their purposed evil; or, as though the vision of the Son of Man, revealed to Stephen to strengthen him against the murderous threats of his enemies, shed too its glory upon them that menace him, albeit they be so blinded by their rage as to be insensible of its radiance.

This exquisite little Aria is entirely novel in conception, as it is completely beautiful in effect; the phraseology, the harmony, and, above all, the instrumentation, are, at the same time that they are essentially characteristic of the composer, especially peculiar to this song, and we cannot less wonder at the consummate artistry that from such original experiments could command success, than admire the perfect loveliness which is their result. Two points of singular excellence may be technically described; first, the return to the principal Subject, (which is peculiarly felicitous even for Mendelssohn, who rarely suffers this always prominent feature in a musical design to elude some particular manifestation of his power), where the first employment, throughout the score, of the basses and the commencing of the melody before the return to the key are the means from which the effect is derived; second, the reversion of the chief phrase of the song in the concluding symphony, which surprises all hearers by the newness of effect of which it shows a familiar idea to be susceptible.

As a matter of art, the introduction of this piece is most masterly, since thus is obtained a relief to the agitated character of the scene in which it is an episode that heightens the effect

while it prevents what might else be monotony; and, to recur to the close of the previous piece, the change from major to minor which may, perhaps, give too much of transiency to the brightness that so livingly expresses the last words of Stephen, is well considered to unite the present number in the general color that pervades the scene, by avoiding a violent contrast of key in its introduction.

As a matter of imagination, there is a most subtle, refined, and delicate beauty in the idea of thus opposing the gentle benignity of Heaven to the vindictive ferocity of man—a pertinent symbol of the principles of good and evil.

No. 8.—To separate the actual from the ideal, the history from the illustration, it is needful that the soprano voice, which has been engaged in the last Aria, should no longer continue the narrative, and the brief Recitative that now follows is therefore assigned to the tenor, which is, with this exception, reserved, in this introductory portion of the Oratorio, to personate, dramatically, the character of Stephen.

The Recitative relates how they, the People, rush upon their victim, and thrust him out of the city. Thus are we led to that extraordinary dramatic conception which, upon a first hearing at least, makes a more prominent impression than any other of the many very striking movements in this Oratorio, the Chorus of the People, "Stone him to death!" a piece of such powerful representation of a will and an act, a curbless, furiously raging, maddened lust for life and its ferocious gratification, as cannot be surpassed, and has most rarely been equalled. If it be the province of art so to paint the passions of men that through its medium we see into the heart-secrets which to the world are known but in the deeds they prompt, and yet, while laying bare this metaphysical anatomy, so to clothe it in the investiture of ideality that in thus presenting all of truth, it shows this very truth to the naked sense (which would, with indifferent likelihood, be lovely or repulsive), to be all of beauty; if it be the province of art so to embody a thought, a feeling, as to make it live in the sense of those who witness its presentation, and thus to create a sympathy not only between them and the artist, but amongst them with one another; if it be the province of art, the true engine of magnetism, to make a multitude one-minded and one-hearted, and to fill this universal mind and heart with a sense of greatness that is akin to, if not identical with its possession; if such be the province of art, then must we all own that the highest art fulfils its noblest province in the composition under notice, where the fiercest passions, sublime like the tempest, from their being above human control and beyond human power, are brought before us in that very quality of truth which reveals the inmost beauty of its most hateful aspect.

I shall have to revert to this Chorus in noticing another, near the end of the work, upon its connection with which I will not here further remark; it is more to the present purpose to recur to the last choral piece, where the multitude interrupt the oration of Stephen, which I do in order to remark upon the very different expression that is here given of the same words, showing how inadequate are these, words only, to convey a meaning without the adjunction of some other form of language or medium of expression to endue them with such vital character as alone can realise their signification. Declamation is the medium that is indispensable, and music may be, and this music is the highest class of declamation. "He blasphemeth God," mutter the People in the former Chorus, awed by the eloquence of their intended victim, and striving mutually to renew the energy each of other by their passing from mouth to mouth the token-word of their resentment. "And who God blasphemeth," is the voice of their growing confidence: "He shall perish!" is the cowardly bravado of their interassurance of their unanimity. Unimpressed by the dignified composure, the gentle majesty of Stephen; irritated, rather, by his firmness, and impatient of his calm demeanour, they can no longer wait for the judgment of the Council, but hurry him from the Tribunal with their cry of "Stone him!" justifying themselves in the murderous violence they are about to perpetrate, by declaring in loud vociferation to the world, "He blasphemeth God! and who God blasphemeth, he shall perish!" Will is now their only law, enfuriated bigotry its only interpreter, and the right of might the all-sufficient authority for its administration.

It is now to be technical. The conclusion of the Recitative in the key of G minor, with the half close on D, the voice ending upon the fifth of the chord, is most skilfully contrived to give every possible poignancy to the unisonous A flat, (coloured by the unhacknied and therefore peculiar tone of the trombones) that afterwards becomes the minor ninth of G, with which the Chorus opens. Bitter, severe, vindictive is indeed the expression of the clamorous entry of the successive voices, and all-powerful the unanimous exclamation of the whole choir upon the resolution of the discord. It would be tedious to trace, bar by bar, every point of mastery this Chorus displays; but one cannot forbear to remark upon the immense power of the passage of descending scales for the whole of the string instruments, while the voices, supported by the brass band, declare with vehement emphasis the crime of their victim, and the savage punishment of this, wherein they are exultingly engaged. Further must be noticed the especially effective application of the plagal cadence, and of the ancient practice of closing with the major chord of the tonic piece in a minor key; the vague, one

may say inconclusiveness of which is well in keeping with the feelings here embodied, that are rather gratified than satisfied, or, at least, not satisfied in their gratification;—the appetite for horrors, once stimulated, grows by what it feeds upon.

No. 9.—One cannot but wonder that the composer could have resisted the temptation of the most lyrical, the beautifully expressive words of Stephen, "Lord, lay not this sin to their charge! Lord Jesus, receive my spirit!" to write an extensive Aria, which would, which must have become to us a memory to hang our love upon, and to treasure up in our hearts a sacred, a personal, a household feeling, wherein the sympathies of every one of us who has ever been wronged and has forgiven; who has ever loved and, loving, trusted; who has ever been chastened by sorrow and in such chastening has known a spring to unlock the tenderest emotions of his soul;—a feeling in which the sympathies of every such a one would find a home. But one must more admire the exquisite sense of dramatic propriety evinced in the treatment of this passage, which consists of the simple declamation of the text, with such inflection of the voice as is true alike to the sense of the words and to the situation in which they are uttered.

The death blow has been dealt. Overcome but not subdued, kneeling amidst the murderous missiles of his assailants, teaching by his example, even more than in his precepts, the doctrine and its beauty for which he suffers, Stephen, still strong in his wonted firmness, cries aloud the prayer that would avert the judgment of Heaven from those who have destroyed him. His life ebbs fast. He resigns his soul into the hands of that Saviour in whose faith he has lived, and suffered, and dies; becoming fainter and fainter with every sound that passes his lips. "And, when he had said this, he fell asleep," is then rendered with such picturesque beauty as suggests to us more touchingly than any words could do the gentle state of peace with all the world and unity with Heaven in which the Martyr's spirit is expired, and, shedding forgiveness like an odour from its wings, takes its flight into those realms where truth and light, the substance and the shadow of deity, are unhidden by the ignorance and prejudice of man.

A most happy artifice is here employed—the acute wind instruments sustain the incomplete chord of A flat, upon which the solo voice has ended, and the chorus, and the organ, and the string orchestra commence, through this, with very deep tones, in the key of F minor, the most beautiful of all the Lutheran Chorals I have ever heard, "To Thee, O Lord, I yield my spirit," which seems like the pall with which mortal grief decks what it has loved and lost, while the pure spirit, hovering over, delays its passage to Heaven.

Anthem for 5 voices.
By JOHN SCOTT.

Praise the Lord, O Jerusalem.

The Organ Part by
VINCENT NOVELLO.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 24, Poultry; also in New York, at 389, Broadway.]

Moderate time.
FULL. Psalm cxlvii, v. 12; Psalm cxlviii, v. 2, 3, 4.

1st & 2nd TREBLE.
Praise the Lord, . . . O Je - ru - salem, Praise thy God, Praise thy God, O

ALTO.
Praise the Lord, Praise the Lord, O Je - ru - salem, Praise thy God, Praise thy God, O . .

TENOR, (sve. lower.)
Praise the Lord, Praise the Lord, O Je - ru - salem, Praise thy God, Praise thy God, O

BASS.
Praise the Lord, Praise the Lord, O Je - ru - salem, Praise thy God Praise thy God, O

ACCOMP.
Moderate time.
FULL.
Met. $\text{♩} = 84$

Si-on. Praise the Lord, O Je - ru - salem, Praise thy God, O . . Si - - on.

Si-on. Praise the Lord, O Je - ru - salem, Praise thy God, Praise thy God, O Si - on.

Si-on. Praise the Lord, O Je - ru - salem, Praise thy God, Praise thy God, O Si - on.

Si-on. Praise the Lord, O Je - ru - salem, Praise thy God, Praise thy God, O Si - on.

PRAISE THE LORD, O JERUSALEM.

Moderate time.
VERSE.—FIVE VOICES.

Praise Him, Praise Him, all . . ye An - gels;
Praise Him, Praise Him, all . . ye An - gels;
Praise Him, Praise Him,
Praise Him, Praise Him,
Praise Him, Praise Him,
Praise Him, Praise Him,

VERSE.—Moderate time.
Soft.

Praise Him, Praise . Him, Sun . . . and Moon;
Praise Him, Praise . Him, Sun . . . and Moon;
all . . . his host;
all . . . his host;
all . . . his host;
Praise Him, Praise Him, Praise Him, Praise Him, Praise Him, Praise Him,

Praise Him, Praise . Him, Stars . and Light.
Praise Him, Praise . Him, Stars and Light.
Praise Him Stars and Light, Praise Him, Praise Him, Stars and Light.
Praise Him Stars and Light, Praise Him, praise Him, Stars and Light.
Praise Him Stars and Light, Praise Him, Praise Him, Stars and Light.
Praise Him Stars and Light, Praise Him, Praise Him, Stars and Light.

PRaise the Lord, O Jerusalem.

With animation.
CHORUS.

O that men would therefore praise the Lord for his good-ness; and declare the

O that men would therefore praise the Lord for his good-ness; and declare the

O that men would therefore praise the Lord for his good-ness; and declare the

O that men would therefore praise the Lord for his good-ness; and declare the

CHORUS.—*With animation.*

Full.

Ped.

won-ders that he doth for the chil-dren of men, And declare the wonders,

won-ders that he doth for the chil-dren of men, And declare the

won-ders that he doth for the chil-dren of men, And declare the

won-ders that he doth for the chil-dren of men, And declare the

And declare the wonders that he doth for the chil-dren of men. O that

won-ders, the wonders that he doth for the chil-dren of men. O that

won-ders, declare the won-ders that he doth for the chil-dren of men. O that

won-ders, declare the won-ders that he doth for the chil-dren of men. O that

louder.

louder.

Add Reeds.

Ped.

PRAISE THE LORD, O JERUSALEM.

men would therefore praise the Lord for his good - ness; And declare the wonders that he

doth, the wonders, the wonders that he doth for the chil - dren of men, De - clare the

wonders that he doth for the chil-dren of men. Hal - le - lu - jah! A - - men. A - men.

This Anthem is printed in Folio Music size, price 9d

Continued from page 246.

No. 10.—A short Recitative, for soprano, tells how Saul, by his presence, sanctions the assassination of Stephen, thus introducing the hero of the work with such unimportance as, at that period of his career, his historical character bore, and leaving it to the representation of his subsequent deeds, and their influence upon mankind, for the development of that great conception for which the treatment of these introductory incidents has admirably prepared us, and in which Mendelssohn has proved himself fully equal to his subject. The Recitative proceeds to relate the lamentation of pious men over the body of the Martyr. In this piece of plain recital, the composer, by attempting nothing, succeeds the most.

No. 11.—This lovely Chorus, which concludes the portion of the subject that is to be regarded as introductory of the principal action, is a benediction upon him who has suffered for purity and love; and, with what perfect beauty the pronouncement of this blessing is rendered, with what exquisite ideality the assurance of tranquil and eternal happiness (the genial lulling eventide, with its kissing coolness and its whispered warblings of everlasting peace and love,) is conveyed, no words can serve to say, but yet, no sense can fail to feel. Where genius has set its seal it is not for theorism to break asunder, and the sovereign charm of this mighty talisman attracts all sense as it repels all system:—we believe and we feel, we cannot understand.

A brief examination of the plan of this melodious movement may help us to a knowledge of where its beauty lies, though it cannot teach us of what it consists. The chief Subject is given at full length in the opening symphony by a resonant, mellow combination of tenor instruments, and the expression this embodies is strengthened by a phrase of gentle confirmation, introducing the harmony of the seventh upon the key-note, for the flute and clarinet. This Subject is then dispersed successively among the voices, and afterwards analogously to the form of a first movement in any instrumental composition upon the classical model, it gives place to a second subject in the fifth of the original key which will be recognised by the moving together for the first time of all the voices in harmony.

Substituted for the elaboration of the Subject with which we have now been made familiar that mostly constitutes the Second Part of an instrumental movement, is an Episode of a somewhat different character, to the words, "For, though the body die, the soul shall live for ever."

With one of those beautiful surprises in which Mendelssohn especially excels, we return to the chief Subject in the original key, and this is followed, to carry out the analogy before noticed, by the second Subject in the same key, instead of, as at first, in the key of the dominant.

The Second subject is here most artfully prolonged into a Coda of great interest, a prominent and most beautiful feature in which is formed by the two unaccompanied phrases for the voices, through which, only, during the whole movement, the figure of semiquavers ceases that is otherwise maintained, in a manner peculiar to the composer, with most fortunate effect.

The concluding Symphony is a repetition of the first, with the orchestral distribution of the principal melody reversed, those phrases that were before assigned to the tenor instruments being now given to the acute, and those that were before given to the acute instruments being now supported by the tenor.

Thus is completed the representation of the state of Christians and of Christianity at the time when St. Paul entered upon the scene of history. We see the seditious by which the Scribes incite the People; we see the fanatic fury thus induced and its violent action; we see the dignified firmness, the zealous enthusiasm of the first Martyr; we see his suffering and his intercession for mercy upon his enemies; we see his faith and his resignation. In the fierce, vindictive spirit of the People's Choruses is delineated the present character of Saul; in the gentle, peaceful beauty that contrasts these is displayed the nature of the creed which, at first so active to suppress, he was subsequently more sedulous and more influential to extend.

The purpose I have ascribed to these introductory pieces is thus, I think, powerfully fulfilled; and we are now duly prepared to enter upon the main action of the Oratorio.

To be continued.

A WORD OR TWO ON THE MUSICAL SEASON.

THE musical season may fairly be said to have come to its close—the voice of song has died away, and the sound of melody "has gone out." The votaries at the shrine of fashionable music are fled—the squares are empty, and the ceaseless mid-day din of carriage wheels is heard no more. The shutters of Belgravia exclude the light—the season is over, and the denizens of the west are breathing a purer and less smoky atmosphere than for a few short months, for fashion and convenience, they were wont to endure.

The "season" is past, and music is not excluded from the exhilarating or depressing effects of fashion—like everything else it must have its turn for recreation. But having a little leisure for reflection, we naturally ask ourselves what progress we have made in the art divine—we should like to hear an account of the stewardship of the great societies. An evident improvement may be traced in the works performed by the elder Philharmonic Society—at least, so far as the introduction of novelty is concerned; and even though we may sometimes be disposed to quarrel with the choice of music, we think it is but to echo the public voice when we express an opinion that indifferent novelty is preferable to a constant repetition of even the best music: we therefore think the committee of 1853 "wise in their generation," for an obvious improvement in this respect has been made. The new Society has made considerable advances in public estimation; its establishment and progress are great facts; the excellent ma-

terials of which the orchestra is composed redounds to the honor of the management; and here we would express our regret that a permanent conductor has not been invested with the office. The members of the orchestra are themselves fully aware of the advantages which such a proceeding would make manifest. It is to be hoped that the directors will, previously to the next gathering, become impressed with the value of this fact, and invest with the office some musician, eminent, not only as a composer, but as a conductor; without the latter qualification the post is but unfairly occupied—of course, without the former it could not be occupied at all; but let the practice of conducting an orchestra be combined with scientific knowledge as a musician, and we have no hesitation in stating that the permanent engagement of such a director would confer lasting benefit to the new Society, and tend to enhance in public estimation the position which it has acquired.

The Harmonic Union, under the superintendence of Mr. Benedict, has also taken its stand in public estimation: one of its commendatory qualities is the endeavour it manifested to encourage native talent: the production of two oratorios, the origin of which is to be traced to young English professors, gives it a claim upon the attention of the musical public: we are told that Mr. Lake's *Daniel* will be amongst the early productions of the ensuing season.

As we reported in our last Number, the Musical Union has had a very prosperous season: we are much indebted to the indefatigable director for the manner in which he has carried out the scheme set forth in his prospectus; his taste in musical matters is undeniable.

The members of the Sacred Harmonic Society, independently of having catered industriously and with the manifestation of talent in its arrangements and proceedings, have done something for the cause of the musical art, in the completeness of its performance of some of the finest of our sacred works. Under Mr. Costa's guidance, the Society has attained a position which such eminent ability alone could have given it. Some of the minor Societies are also entitled to notice—the Cecilian, the oldest amateur association, amongst the number: without ostentation, and without the aid of transcendent professional talent, it has pursued its quiet course through considerably more than half a century.

The annual series of concerts usually held at the Aldersgate-street Institution is discontinued, the Institution itself being handed over to commercial purposes. This is the fate of many of the amateur musical associations; we could enumerate some dozen or two, which, established without a settled design, have gradually become extinct within two or three years.

Under all these circumstances, we have no very encouraging thoughts upon the position which our art has assumed, since we similarly addressed the readers of this publication last year; but as it is one of the acknowledged privileges of our nature "to live in hope," we shall exercise this quality, and await the arrival of the next season, which we hope will more fully realize the predictions of the well-wishers of the musical art.—VERNON.

TO CORRESPONDENTS.

The letter of Librarian of the Jersey Choral Society shall receive attention.

• • •.—Our Correspondent asks, "Would it not be wise to tune organs on a more equal plan of temperament than that which now prevails?" The equal temperament is no doubt generally to be preferred; and in cases where the organ is used in concert with the orchestra, this mode of tuning is indispensably necessary.

Mr. James E. Mann.—The Harmonium is certainly liable to get out of tune. Continental makers have been the most successful in producing the imitative effects of this instrument.

Brief Chronicle of the last Month.

MR. BENEDICT.—Arrangements have been made for the opening next season of Her Majesty's Theatre: Mr. Benedict is to be the director of the music.

DRURY LANE THEATRE.—This theatre has been let for a series of twelve operatic performances—the *prima donna* is announced as Madame Caradori, the celebrated *prima donna* from *La Scala*: Herr Formes is principal bass, and Herr Reichart, the tenor; the direction is vested in Herr Anschuetz. Are we to hear anything more of the national opera, which a few months since was predicted as about to be established at this theatre?

M. JULLIEN AND HIS BAND have crossed the Atlantic: his first performance was to have taken place on the 22nd; we have as yet, of course, received no account of the entertainment. Many of the gentlemen whose talents in this country have enabled M. Jullien to achieve his position are members of his present orchestra; and additions have been made from some of the principal orchestras in Brussels.

THE NEW PHILHARMONIC DIRECTORS.—The Directors for the next season, elected at the Annual Meeting of the Philharmonic Society, are Messrs. Griesbach, M'Murdie, Clinton, E. Schultz, Calkin, and Anderson.

SPOHR'S "JESSONDA."—Although it does not come altogether within our province to chronicle the doings of the Anglo-Italian stage, we for the sake of the high character enjoyed by Spohr amongst German and English artists, cannot let the performance of *Jessonda* pass, without expressing a brief opinion of its claim (or rather want of claim) to public attention. We have been greatly disappointed in the work—better, indeed, for the composer's high fame, had it been altogether withheld; that the structure is good, cannot be denied—but there is in it a want of freshness, of feeling, of coloring; the instrumentation is elaborate and skilful—a nice perception of balance is apparent; but the form so carefully made, so neatly and curiously finished, so scientifically fashioned in every part, is lifeless—the body is carefully moulded and beautifully mechanized, but the living light of genius, of impulse, of feeling, is absent. *Jessonda* has appeared amongst the musical public merely for the purpose of exciting wonder how so much thought and study could have been employed to so little advantage. We are sorry for this result; but Mario's withdrawal from the character designed for him, in some measure prepared us for it. The work, by extract, is well known in the concert-room—many of its pieces are admired, and justly so,—as an opera, it is not too much to state that it has resulted in failure.

MR. JOHN PARRY.—It is with regret that we announce the retirement (on account of delicate health) from professional pursuits, of this universal favorite. To musical acquirements of no ordinary kind, and a voice, which in its prime could scarcely be matched for quality and compass, Mr. John Parry united a keen sense of the comic—not the broad humour of the mere caricaturist nor the mimicry of the grotesque, but the refined and natural feeling of a varied and really comic genius. His first essays in the course which has rendered him so famous, were made under the advice of poor Malibran—in her, whose wondrous musical ability astounded Europe, John Parry found a kind and encouraging friend: up to this time, he had confined himself to sentimental ballad-singing, and when he threw that aside for the comicities in which he has since been so highly successful, it was a matter of regret to many, for he gave promise of being the first ballad-singer of the day. His pure taste and unaffected manner, however, eminently qualified him to excel—alike in the pathetic and the gay. There is scarcely a musician, native or foreign, however high his rank, who has not enjoyed John Parry's humour and admired his talents.—Mendelssohn

amongst the rest. We have heard him classed amongst the very first of buffo-singers, even by the great Italians themselves. It is not, therefore, without regret—a feeling rendered more keen, perhaps, from a long acquaintance and from personal regard—that the writer has heard the determination to retire of certainly one of the greatest artists of his time.

GLOUCESTER FESTIVAL.—The three choirs of Gloucester, Worcester, and Hereford, will meet on the 13th, 14th, 15th and 16th of September. Tuesday morning, September 13th, a full cathedral service. Wednesday morning, September 14th, Mendelssohn's Oratorio *Elijah*. Thursday morning, September 15th, Haydn's *Creation*, Mendelssohn's *Christus*, and Handel's *Israel in Egypt*. Friday morning, September 16th, Handel's Sacred Oratorio, *The Messiah*. On Tuesday, Wednesday, and Thursday evenings, Grand Miscellaneous Concerts. Principal performers:—Madame Clara Novello, Mdle. Bellini, Mrs. Weiss, Madame Castellan, Miss Dolby, and Mrs. Lockey; Mr. Lockey, Mr. Weiss, Signor Gardoni, Signor Tagliafico, and Herr Formes. Conductor, Mr. Amott.

BEAUMONT INSTITUTION.—A literal error occurred in our notice of a performance last month at this institution, which, we are assured, is of some importance to the gentleman in whose name it caused an alteration: Mr. Alfred Carder's name was misprinted Carter. We are sorry to have been the innocent cause of any discomfiture to this rising young professor, and are glad his friends have called our attention to the matter.

MUSICAL UNION.—Including four Musical Winter Evenings, and two private receptions for the trial of new music and *débûts* of artists, this day's performance makes altogether a series of fourteen entertainments of chamber classical music given by us during five months, and at which were produced for the first time the following classical works, besides various solos and vocal music of merit. Trio, in E flat. No. 2. Op. 100 (Schubert); Theme and Variations, Pianoforte, Op. 34 (Beethoven); Quintet, in G, Op. 33 (Spohr); Quintet, Pianoforte, E flat, Op. 44 (Schumann); Pianoforte Sonata, in D, Op. 10 (Beethoven); Quartet, B flat (6-8), No. 3 (Mozart); Quartet, E major, No. 59 (Haydn); Sonata, No. 2 (Tartini); Quartet, B minor, No. 68 (Haydn); Pianoforte Sonata, Op. 47 (Hiller); Duet à 4 mains, F minor, Op. 22 (Onslow); Sestet, in C. Op. 140 (Spohr). The following list of performers is printed as they successively appeared in our programmes of the Musical Winter Evenings, and Musical Union Matinées:—Messrs. Molique, Vieuxtemps, Bazzini, Mellon, Goffrie, Hill, Webb, Henry Blagrove, Piatti, Lütgen, F. Pratten, Bottessini, R. S. Pratten, Barret, Lazarus, Wuille, Bauman, Jarrett, C. Harper, Hallé, Pauer, Mdle. Claus, Haberbier, Hiller, Blumenthal, Mdle. Staudach, and Arthur Napoleon. At two evening receptions in the Concert Room of the Réunion des Arts, the following artists performed for the first time in England:—Violin, Gräf; Viola, Ries (pupils of Vieuxtemps); Violoncello, Jacquard and Drechsler; Pianoforte, Mdle. Graever. Summary—14 Germans; 3 French; 3 Italians; 2 Belgian; 9 English, and 1 Portuguese.—*Ellis's Musical Record*.

SIVORI.—By the upsetting of a carriage in Switzerland, this well-known violinist has received such injuries as to prevent him, for some weeks, appearing in public.

MADAME SONTAG.—An American paper states that Madame Sontag is about to retire, having netted by her tour in the States upwards of 60,000 dollars (12,000*l.*) Another journal, however, announces that she has joined a company formed by M. Martezzer, to perform in New York during the summer months.

DELOFFRE.—Deloffre has been appointed *chef d'orchestre* at the Théâtre-Lyrique; he is celebrated both as a violinist and as a musician.

THALBERG.—This celebrated pianist is said to be composing two operas. One with the libretto by Romani, is for Vienna; the other, with that of Scribe and Lëgouvé, is for the Opera Comique.

REDRUTH.—The English Glee and Madrigal Union, Mr. and Mrs. Lockey, Mrs. Endersohn, Mr. Hobbs, and Mr. Phillips, gave a Concert in the Town Hall here, on the 15th instant. The programme consisted of Glees, Madrigals, and Solos, which were executed by these artistes in their well-known style, Mrs. Lockey receiving an enthusiastic encore in Mr. Land's song, "When sorrow sleepeth wake it not," which was cheerfully responded to. It is to be regretted that so many professionals who visit this county pass this town, giving Concerts at Truro and Penzance, and go a distance of 25 miles (including Redruth and Camborne, both towns possessing great natural abilities) without giving a Concert.—*From a Correspondent*.

TESTIMONIAL TO MONSIEUR JULLIEN.—A numerous meeting of the testimonial concert committee, with a large body of artistes who have for many years performed under and otherwise been associated with M. Jullien, met at the Hanover-square Rooms on Monday morning, for the purpose of presenting him with a testimonial of their respect. The *souvenir* consisted of a magnificent gold-mounted baton, set with diamonds, and valued at the sum of 250*l.* It was handed to M. Jullien by Mr. Howell, the celebrated double bass player, and in doing so he took occasion to remark upon the importance of the services which M. Jullien had rendered to the art of music and its professors, and concluded by wishing him prosperity in his visit to the American continent.

BRADFORD MUSICAL FESTIVAL.—This event opened at the St. George's Hall, Bradford, on Wednesday, the 31st, and terminates September the 2nd. The Earl of Harewood is the President. The principal vocalists consist of Madame Clara Novello, Miss Louisa Pyne, Mrs. Lockey (late Miss M. Williams), Mrs. Sunderland, Miss Freeman, and Madame Castellan; Mr. Sims Reeves, Mr. Lockey, Mr. Weiss, Mr. Winn, Herr Formes, Signor Tagliafico, and Signor Gardoni. Mr. J. L. Brownsmith is appointed organist, and Mr. W. Jackson, of Bradford, will officiate as chorus-master. Mr. Costa is the conductor. The band consists of sixteen first violins, sixteen second violins, ten tenors, ten violoncellos, ten double-basses, two harps, two flutes, two oboes, two clarionets, two bassoons, four horns, two trumpets, three trombones, one ophicleide, one double drum, one triangle and side drum, and one bass drum, making in all a force of eighty-five. The chorus is very powerful, and numbers close on two hundred and twenty members. They are, for the greater part, selected from the choirs of Leeds, Bradford, Halifax, and Huddersfield.

UXBRIDGE.—The members of the Choral Society gave their first entertainment on the 20th June, under the direction of Mr. J. T. Birch: the programme embraced a selection from the works of the best sacred composers—including those of Handel, Haydn, Moscheles, Mendelssohn, Beethoven, &c. The performance, we are informed, gave general satisfaction: one of the regulations of this new society enjoins a meeting for practice weekly—a rule that must be attended with a good result.

ROCHDALE.—An Organ Performance was given in the Assembly Room on August 10th, by Mr. R. Hacking, jun. The selection comprised the works of Handel, Mozart, Bach, and Mendelssohn.

DESTRUCTION OF KIRKMAN'S PIANOFORTE MANUFACTORY.—A fire broke out recently in the premises of Messrs. J. Kirkman and Co., the pianoforte makers in Dufour's Place, Golden Square, and for several hours raged with the utmost violence. Owing to the inflammable nature of the stock, and the progress the fire had made previous to the arrival of the engines, no sensible effect

was made on the conflagration, and three sides of the factory were at one time entirely enveloped in flames. During the whole of the morning, the firemen exerted themselves to little purpose; an immense amount of property was destroyed. The Messrs. Kirkman, we hear, had ensured their premises to a large amount.

KINROSS.—Mr. Hughes, from Leslie, who has recently been engaged as our precentor, gave a concert of vocal music here on the 22nd July, when he was ably assisted by several distinguished vocalists from different parts of the county, among whom was Mr. Livingston, precentor of the Parish Church, Newburgh, whose vocal powers are admitted to be very superior.

BURY.—A new society has been established here in connexion with the Athenæum; it is called "The Bury Athenæum Choral Society." Mr. D. W. Banks has been appointed musical director. The *Creation* is now under rehearsal, and sanguine expectations are entertained of the success of the new scheme.

BIRMINGHAM.—Mr. J. A. Baker has been lately re-appointed Organist of St. Luke's Church in this town. The organ, comprising three manuals, two and a half octaves of pedals, and fifty stops, presented by John Campbell, Esq., to St. Paul's Church, Prince's Park, Liverpool, and built by Mr. John Banfield, was exhibited at his manufactory on the 15th and 16th of August, prior to removal to its intended destination.

NEWPORT.—A new society, called "The Newport Sacred Harmonic Society," has been recently established. The conductor is Mr. H. J. Groves; the leader, Mr. Thorne; and the accompanist is Miss Clowes. We have received a copy of the Rules, which appear, upon a hasty perusal, to be of a very practicable and sensible character, and calculated to ensure the success of the infant society.

PARIS.—On Monday, the 15th August, all the theatres were thrown open gratis to the public, it being the *fete* day of the Emperor, and a grand concert took place in the gardens of the Tuileries, between 7 and 9 o'clock the same evening. More than two hundred and fifty artistes assisted at the performance, which was made under the direction of M. Auber.

MR. STERNDALÉ BENNETT.—The direction of the Grand Concerts of the Gewandhaus, presided over for years by Mendelssohn, has been offered to Mr. Sterndalé Bennett.

MADAME GRISI AND MARIO are giving a series of farewell performances at Clifton.

ADVERTISEMENTS.

Dr. Mainzer's Musical Works.—

Revised Edition, prices reduced.			
Singing for the Million, Part I., 1s. 6d.	- abridged	1	0
" " Part II., 2s. 6d.	- abridged	1	6
Musical Grammar, complete	-	2	6
" " in cloth	-	3	6
Choruses in three parts	- each	1	0
Ditto, the 36 complete, in cloth	-	4	0
Each Chorus separate, at per doz.	-	1	0
Music and Education, in cloth	-	3	0
Pianoforte Guide, reprinted with English Text and Fingering	-	4	0
"Ruth and Naomi"	-	3	0
"How beautiful," "Farewell Scotia," and all the pieces originally published in <i>Mainzer's Musical Times</i> , at per doz.	-	1	0

Novello; Simpkin, Marshall, & Co.; London.
Hime, & Co., Manchester. Menzies, Edinburgh.

SELECTIONS from J. A. NOVELLO'S CATALOGUE of ORGAN MUSIC.

Bach's Grand Studies for the Organ, with pedal obligato, consisting of Preludes, Fugues, Toccatas, and Fantasias. Price, in One Volume, 28s.; or in 19 Numbers, price 1s. to 2s. 6d. each. Violoncello part, 7s. These Studies may be played on the pianoforte by one or two performers.

Hiles. A Progressive Introduction to PLAYING on the ORGAN, consisting of Fifty-five Preludes, Fugues, Airs, &c., in two, three, and four parts, from the works of Dr. Arne, A. W. Bach, Barthélémon, Dr. Callcott, Cherubini, Clementi, Corelli, Dussek, Fenoglio, Graun, Dr. Greene, Handel, M. Haydn, Herz, Keeble, Keisewelter, Max Keller, Knecht, Lauska, Lawes, Dr. Mendelssohn Bartholdy, Müller, Naumann, Novello, Paganini, Pergolesi, Pinto, Reber, Reisseger, Richardson, Rink, Rousseau, Scarlatti, F. Schneider, Steibelt, Weber, Werner, Winter; to which is added some account of the Instrument itself; a notice of its various Stops, and the manner of combining them; with Directions and Exercises for the use of the Pedals. By JOHN HILES, Organist of the Music-hall, of St. Julian's Church, and St. John's Chapel, and Conductor of the Choral Society, Shrewsbury. Price 10s. 6d.

HILES. SHORT VOLUNTARIES, arranged by J. HILES, Organist of the Music-hall, of St. Julian's Church, and of St. John's Chapel, Shrewsbury; from the works of Abel, Dr. Arne, Beethoven, Cherubini, Clementi, J. B. Cramer, Defesch, Dussek, Fenoglio, Geissler, Gluck, Handel, Haydn, Herz, Hesse, Hummel, Hummel, Keisewelter, Keller, Knecht, Lauska, Lawes, Long, Mendelssohn, Marcello, Mozart, Müller, Naumann, Onslow, Paganini, Pinto, Reber, Reisseger, Rink, Rousseau, Spohr, Weber, and Winter. In NINE BOOKS, price 1s. 3d. each.

* * These Voluntaries occupy only four minutes each in their performance.

Novello's Short Melodies (Original and Selected) for the Organ, intended principally for the *Soft Stops*, and inscribed to the Venerable Philip Jennings, D.D., Archdeacon of Norfolk.

In 36 Numbers, In 6 Books, In 1 Volume,
1s. 3d. each, 6s. each, 31s. 6d.

Each Book contains 50 Melodies from the following Authors:—Albrechtsberger, Attwood, Bach, Beethoven, Bellini, Bononcini, Battishill, Berger, Boyce, Cramer, Cherubini, Clementi, Couperin, Cooke, Dr. Croft, Donizetti, Dragonetti, Dussek, East, Florimo, Eliza Flower, Gollmick, Geminiani, Gluck, Graun, Goudimel, Greene, Handel, Haydn, Herold, Hesse, Hummel, Juvin, Kalkbrenner, Keeble, Klose, Krufft, Mozart, Mendelssohn, Minoia, Neukomm, Novello, Natividad, Onslow, Pinto, Paxton, Purcell, Pleyley, David Perez, Paradies, Rousseau, Russell, Rossini, Romberg, Rosa, Reading, Reinagle, Righini, Seeger, Spohr, Stokes, Schneider, Steibelt, Travers, Turnbull, Viner, Webb, Weber, S. Wesley, Winter, Woelf, and Wrzanizky.

Schneider's Complete Theoretical and Practical ORGAN SCHOOL, containing Instructions for Playing the Organ, with numerous Exercises for acquiring the use of the Pedals; translated by Charles Flaxman, and edited by J. G. Emmett. Price 10s.

SCHNEIDER'S STUDIES FOR PEDAL PLAYING; forming Chapter III. of the Complete Organ School. 4s. 6d.

SCHNEIDER'S CHORALS, SCALES, and EXERCISES, printed separately from the Organ School. 2s. 3d.

SCHNEIDER'S 48 TRIOS for MANUALS and PEDALS OBLIGATO; forming complete Exercises for the use of the Pedals. 4s. 3d.

* * This last work is not comprised in the School, to which work it may be considered as forming a continuation.

SCHNEIDER'S ELEVEN CHORALS, to illustrate page 42 of the School. 6d.

Mendelssohn's "ST. PAUL,"—monumental Edition. The best monument to the memory of a great man, is that which is erected by his own genius in the works he leaves behind him, and by which he continues to live in the estimation of his fellow men. As the most effectual contribution to this, his best monument, and to spread his fame as widely as possible, by enabling even the humblest admirer to possess his greatest work, it was determined by the Proprietor of the Copyright for England to publish a cheap copy, and there are now ready the following:—

Mendelssohn's "ST. PAUL," octavo size, the complete Oratorio, in Vocal Score, with the original Accompaniment arranged for the Organ or Pianoforte by the Composer. The Overture adapted for two hands, and the press carefully corrected by VINCENT NOVELLO. Bound in antique parchment cloth, price 6s. 6d.—uniform with the admired editions of the Cheap Oratorios.

Mendelssohn's ST. PAUL, printed in the octavo form above described, will be found a very convenient size for those amongst the audience who may like to follow its varied beauties at the approaching performance of this great work; a method now generally adopted, as one of the greatest aids to obtaining a thorough insight into the Composer's intention and general design.

Mendelssohn's "ST. PAUL," is published in a handsome volume, full music-size, in boards, price 21s., in Vocal Score, with Organ or Pianoforte Accompaniment—with a line-engraved Vignette title page, after the celebrated cartoon of "St. Paul," by Raffaele.

Mendelssohn's "ST. PAUL,"—all the Songs, Duets, Chorales, and Choruses, are to be had singly, from 6d. to 1s. 6d. each.

Mendelssohn's "ST. PAUL," in Full Score, price 80s., either for the use of the Conductor in the Orchestra, or for the private study of the Musical Professor,—containing the English and German text.

Mendelssohn's "ST. PAUL,"—the whole of the Separate Chorus Parts, and the Full Orchestral Parts, are printed, for the use of Choral Societies.

1st and 2nd Soprano	2	6	1st Violin	-	-	10	0
1st and 2nd Alto	-	2	6	2nd Violin	-	-	10
1st and 2nd Tenor	2	6	Viola	-	-	9	0
1st and 2nd Bass	-	2	6	Viello. and Bass	-	-	9

Wind Parts, New English Edition, 32s. 4d.

Mendelssohn's "ST. PAUL,"—correct Books of the Words, which are supplied by Single copy, by Dozen, by Fifty, or by Hundred copies, at equitable prices, to suit Societies and Festival Committees. Parties printing these Words without the written permission of the proprietor of the copyright incur the penalty provided by the Act of 5th and 6th Victoria, c. 45.

Mendelssohn's "ST. PAUL," for Four Hands on the Pianoforte. The Overture, price 1s. 9d.; and all the Choruses, in 3 books, 3s. 6d. each.

Mendelssohn's "ST. PAUL," several of the prominent melodies are admirably adapted for Piano Solo, in "Mendelssohn's Sacred Songs without Words," by CHARLES SALAMAN. 3 Books, 2s. 6d. each.

London: J. Alfred Novello, 69, Dean Street, Soho; and 24, Poultry. Also in New York, at 389, Broadway.

NOVELLO'S PART-SONG BOOK,

Edited by EDWIN GEORGE MONK, Mus. Bac., Oxon. In One Volume, handsomely bound in cloth, with illuminated lettering, price 12s.; or in Twelve Numbers, price 1s. each. The Separate Vocal Parts, price 1s. 6d. each, or 6s. per set to the Volume; or 1½d. each, or 6d. per set to each Number.

COMPLETION OF THE VOLUME.—The Volume of NOVELLO'S PART-SONG BOOK is now complete, and may be had handsomely bound in cloth, with illuminated lettering, price 12s. The Separate Vocal Parts are also ready, and can be had in any unequal quantities of either Part, price 1s. 6d. each, being the Vocal Part to all the 38 Part Songs.

SEPARATE VOCAL PARTS.—At the request of many friends, it has been decided to publish a SUPPLEMENT to each Number of NOVELLO'S PART-SONG BOOK,—containing the Separate Vocal Parts of the music in each monthly number. Each Supplement consists of 16 pages 8vo. (half the size of the scores), price 6d. and can be bought in any quantities irrespective of the scores.

The Parts to all the Numbers are now ready, price 6d. the Set.

No. I.—Price 1s.
Our Native Land G. Reichart.
Cricketer's Song G. A. Macfarren.
Boating Song E. G. Monk.

No. II.—Price 1s.
Song of the Railroads G. A. Macfarren.
Canzonet Thomas Morley.
Quartett Peter Winter.

No. III.—Price 1s.
The Wreath Jules Benedict.
The Countryman's Song Edward F. Rimbault.
The Students' Greeting F. W. Berner.

No. IV.—Price 1s.
Lily, sweet lily E. G. Monk.
Integer Vitæ F. Fleming.
Shakspeare Song—No. 1. Orpheus with his lute G. A. Macfarren.

No. V.—Price 1s.
Harvest Song (Prize the First) Walter Cecil Macfarren.
Part-Song—Come, heavy sleep John Douland.
Fisherman's Song E. F. Rimbault.
Part-Song—In all thy need John Douland.

No. VI.—Price 1s.
All among the Barley (Prize the Second) Elizabeth Stirling.
Shakspeare Songs—No. 2. When Icicles G. A. Macfarren.
The jolly Cricket Ball E. G. Monk.

No. VII.—Price 1s.
An Emigrant's Song (Prize the Third) W. C. Macfarren.
The Shepherd's Song Thomas Brewer.
The Pedlar's Song John Douland.

No. VIII.—Price 1s.
The Fairies' Song (Four Trebles) Sir Henry R. Bishop.

No. IX.—Price 1s.
She is coming—June (Prize the Fourth) (Three Trebles) Finlay Dun.
A Serenade Mendelssohn.
The Fair Flower of Northumberland E. F. Rimbault.
O happy he who liveth Gastoldi.

No. X.—Price 1s.
Green Leaves (Prize the Fifth) Bianchi Taylor.
Dirge Samuel Wesley.
The Angler's Trysting Tree C. W. Corfe.

No. XI.—Price 1s.
The Dream (Prize the Sixth) R. P. Stewart.
There is a Ladie sweete and kind Thomas Ford.
God speed the Plough Enoch Richier.
Foot-Ball Song E. G. Monk.

No. XII.—Price 1s.
The Haymaker's Song (Prize the Seventh) R. P. Stewart.
Shakspeare Songs—No. 3. Come away Death G. A. Macfarren.

T. Martin, (thirty-six years Foreman, and Successor to the late Mr. Stumpff,) Harp-Maker, respectfully informs his Friends and Patrons, and the Musical Public generally, that he has Removed from No. 22, London-street, Fitzroy-square, London, to No. 45, in the same street, where he continues to carry on the business of Harp-making, on the same principle, with all the latest improvements, of the above-named eminent Maker, and trusts that, by prompt attention to all orders, and a most anxious desire to give satisfaction, he shall ensure a continuance of their kind patronage and support. Old Harps cleaned and repaired, or taken in exchange. Strings, and every appendage for the Harp, on moderate terms.

To Professors and Amateurs of the Flute.

For Sale—A choice and well-selected

Library of the finest Music for the Flute, consisting of Eighteen handsomely bound Volumes of Flute Solos, Flute Duets, Flute Trios and Quartets for four Flutes; composed by Berbiguier, Gabrielsky, Kuhlau, Kummer, Walckiers, and other eminent Composers. This Collection has been carefully made by a Professor and Teacher of the Flute, who has now retired from the Profession. The published price and binding amount to about £80, and the whole are offered for Eighteen Guineas, or in different lots at proportionately low prices. May be seen at Mr. Jefferys's, 21, Soho-sq., London.

Organ. — A powerful and rich-toned

Finger Organ to be sold for 85 Guineas, suitable for the chamber or chapel; contains Stop Diapason, Treble and Bass, Open Diapason, Dulciana, Principal, Fifteenth, and Hautboy. Full compass from GG (with the GG sharp) to F in Alt. An octave and half of German Pèpals; 3 Composition Pedals; hand and foot blowing action. Solid oak Case (Gothic) highly polished, and bold Gilt Pipe front. To be seen at Mr. Allman's, 16, Palace New-road, Lambeth. To prevent unnecessary trouble, the above sum is the lowest that will be taken.

Boosey's Orchestral Journal is published

every month, and is the best series of dances for large and small bands that exists.—14 Numbers by Tinney, Laurent, Boosé, La Motte, Lumbye, Gungl, Gollmick, &c., are now ready. Price 5s. for Orchestre, and 3s. 6d. each for Septett. Subscription per Annum:—30s. Orchestre, and 21s. Septett. Full particulars of Boosey and Sons, 28, Holles-street, London.

TO LITERARY INSTITUTIONS.—Subjects of Mr.

COWDEN CLARKE'S LECTURES:—

On Shakespeare's Subordinate Characters	16 Lectures.
On Shakespeare's Contrasted Characters	... 8 "
On the Comic Writers of England	... 16 "
On the early British Poets	... 4 "
On the Poets of the Elizabethan Era	... 3 "
Poets from Charles II. to Queen Anne	... 3 "
Poets of the Guelphic Era	... 4 "
On the Poetry in the early Prose Writers	... 3 "
On the Ancient Ballads	... 1 "
On the Sonnet Writers of England	... 1 "

Detailed Syllabus may be had (gratis) on application to the Office of the *Musical Times*, 69, Dean-street, Soho.

The Pianist's Practical Guide, to develop

from the Major and Minor Scales all the principal Intervals and Chords and Variations thereon, and to apply them to Daily Exercises in composing and performing; designed to advance the Student simultaneously in theoretical knowledge and in manual execution, by F. WEBER, Organist at the Royal German Chapel, St. James's Palace. Price 10s. 6d.

Cramer, Beale & Co.; Wessel & Co.; Addison & Co., Regent-street; Novello, Dean-street & Poultry; D'Almaine & Co., Soho-square; Boosey & Sons, Holles-st.; Ewer & Co., Oxford-street; Graue & Co., Newgate-street.

WEBBE'S PSALMODY: a complete collection of Tunes for the Church or Chapel Choir, adapted or composed, and harmonized for four voices, with separate accompaniment for the organ or pianoforte, by the late SAMUEL WEBBE, Sen. and Jun. 25s.

Price 13s.

FLIGHT'S PRACTICAL TUNER; containing Instructions for Tuning the Organ and Pianoforte. Postage free, 14 stamps. To be had at Flight's Organ Manufactory, 36, St. Martin's Lane, Charing Cross.

Neukomm. Twenty Psalms selected

from the authorized English Version. Set to Music for Four Voices, with an arrangement of the four parts for the Organ by the Chevalier SIGISMUND NEUKOMM. 8vo. size, bound in cloth, price 30s. Edinburgh: published by the Association for the revival of Sacred Music in Scotland. London: J. Alfred Novello, 69, Dean-st., Soho, & 24, Poultry; also in New York, at 389, Broadway.

Just published, in super-royal 8vo, Part I., Price 6d., of

The Parochial Psalmist: a Collection of

Psalm and Hymn Tunes, for Congregational Singing, adapted to Selections from the Old and New Versions of Psalms. By C. J. READ, Assistant Organist of St. Thomas' Church, Salisbury. The Words selected by the Rev. W. Renaud, M.A. This Work will contain upwards of Sixty Tunes, and be complete in about Nine Parts.

Salisbury: George Brown and W. P. Aylward. London: Simpkin & Co.; T. Hatchard, and W. H. Dalton.

NOVELLO'S OCTAVO CHORUSES.

J. ALFRED NOVELLO has now printed ALL THE CHORUSES from the OCTAVO EDITION of the Oratorios, at 1d., 3d., 4d., or 6d.—Every Chorus may thus be had distinct, in Vocal Score, with Organ Accompaniment, for a few pence. The advantage of this new facility will be evident to those who want large numbers for beginners. List of Choruses now ready, may be had gratis on application. It contains every Chorus in HANDEL'S Solomon, Israel, Messiah, Samson, Judas Maccabæus, Jephtha, Te Deum, Zadock the Priest, Joshua, Deborah, Ode to St. Cecilia's Day, Alexander's Feast, Acis and Galatea: HAYDN'S Creation, and Third Mass: MENDELSSOHN'S St. Paul, Hymn of Praise, As the Hart pants: BEETHOVEN'S Mass in C, and MOZART'S Twelfth Mass.

The Scorpion.—New Piratical Song,

Sung by MR. R. PAGET, for whom it was expressly written and composed. Words by EDWARD FARMER. Music by G. SIMPSON.

"The subject of this song being the boast of a pirate, demands the spirited and energetic treatment which the composer has accorded to it. To a melody of great merit are united suitable and well-conceived harmonies. The song has found an able interpreter in Mr. R. Paget, of Atherstone, who by his singing has created quite a sensation upon each occasion of its repetition."—*Dramatic and Musical Review*.

London: Campbell, Ransford and Co., 53, New Bond-st., and may be had of Mr. R. Paget, Atherstone. Price 2s. 6d.

New and cheaper Edition, revised and enlarged, now ready; price 1s. in paper, or 2s. bound in cloth.

The Anglican Chant Book. — A Collection of Single Chants, edited by EDWIN GEORGE MONK, Mus. Bac., Oxon.

London: J. A. Novello. Oxford: J. H. Parker.

Printed by JOSEPH ALFRED NOVELLO, of 69, Dean-street, Soho, in the County of Middlesex, Printer, at his Office in Dean's Yard, 21, Dean-street, in the Parish of St. Anne's, in the said County, and Published by him, at 69, Dean-street, aforesaid, and also at 24, Poultry, in the City of London; and at 389, Broadway, New York. Sold also by Kent and Co., Paternoster-row.—Thursday, September 1st, 1853.